CHAPTER II
LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A.   Stylistics as the Combination of Linguistic and Literary Analysis

In analyzing literature, linguistic analysis cannot be abandoned. It is because both complement each other. As the basic requirement in understanding literature, the first step is to know the language used as the medium of the literary works. On the other hand, in learning or analyzing language, people should consider literature as a way of how language is used. Furthermore, Leech (1981: 1) asserts that literature cannot be examined in any depth apart from language, and vice versa.

Stylistics is the name of a field of a study proposed to explore language use in literary works. It is said as the combination of linguistic and literary analysis. The statement implies that stylistics coheres the linguistic and literary analysis in analyzing a literary work. It comes from the assumption that those two analyses are strongly related and complemented to one another. Specifically, as the meeting-ground of those two related fields, stylistics studies how language is used in literary works. It is the branch of general linguistics that focuses on style, particularly in works of literature. It investigates how a writer or speaker deploys the phenomenon of language to communicate.

As an exercise in describing what use is made of language in literary works, stylistics has two main goals: to explain the relation between language and artistic function, and to discover the author's works of doubtful attribution (Leech,

1981:14). This categorizes stylistics into two types: *literary* and *attributional* stylistics.

Literary stylistics tries to find sufficient explanation by relating the critic's ideas of aesthetic appreciation with the linguist's ideas of linguistic description. Those two elements – aesthetic appreciation and linguistic description, stand in a cyclic motion in which linguistic observation stimulates the literary insight, and literary insight in its turn does the same thing for a further linguistic observation. This idea is called the 'philological circle' or the circle of understanding and is proposed by Spitzer in Leech (1981: 13). The cycle is represented in Figure 1.
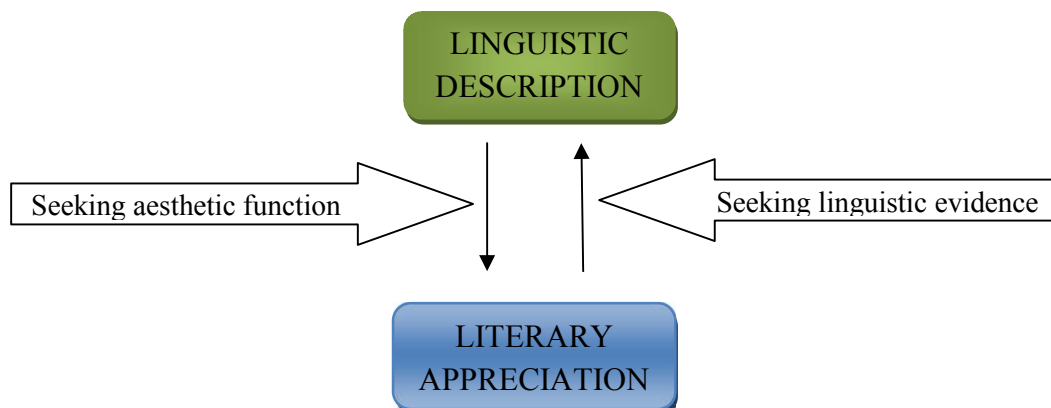

Figure 1. **The Philological Circle**

On the other hand, attributional stylistics tends to involve statistical studies of style to discover author's characteristics through his works. It focuses more on the linguistic characteristics which perhaps relatively are unnecessary in relevance to artistic function. Some examples of the linguistic traits investigated are the range of vocabulary, sentence length, or the frequency of certain conjunctions. Basically, attributional stylistics seeks the author's habits in using language which becomes his linguistic 'thumbprint', beyond his works.

An important concept that differentiates literary stylistics from attributional stylistics is on the issues of *selection*. The principle of selection is the base for selecting what aspects of language matter in studying style. This principle depends on the purpose that the researcher has. Attributional stylistics takes notes on the language features that remain constant whatever the artistic or other motives of the writer are. On the other hand, the literary stylistics selects the language features determined by artistic motivation as its primary intention of investigation (Leech, 1981: 14).

1. The Concepts of Style

The concept of style is proposed generally as the way in which language is used in a given context, by a given person, for a given purpose, and so on (Leech, 1981:10). However, it only gives basic information that style is something to do with language in use and can be applied both in written and spoken communication. Saussure tries to make the concept of style narrower. He has the concepts of *langue* and *parole* that would be relatively sufficient. *Langue* is the code or system of rules common to speakers of a language, while *parole* is the particular uses of the system, or selections from the system, that speakers or writers make on particular occasions (Leech, 1981: 10).

Furthermore, Leech gives an example of comparing terms of weather forecasting's official style ('bright intervals', 'scattered showers', etc.) with some expressions of everyday conversational style ('lovely day', 'a bit chilly', etc.). In this case, the official weather forecasting and everyday conversation are standing as the *langue*, while the expressions ('bright intervals', 'lovely day', 'scattered

shower', etc.) are standing as its *parole*. The example implies the idea that style pertains to *parole*. Furthermore, a style is constituted by the selection from total linguistic repertoire (Leech, 1981: 11). This concept is important as the starting point in investigating style in literary works.

2. Features of Style

Some particular features can be considered in investigating style. The term *feature* means the occurrence in a text of a linguistic or stylistic category (Leech, 1981: 64). Every literary text is constituted by linguistic and stylistic categories. Some examples of linguistic categories are 'nasal consonant', 'noun', 'transitive verb', question', and 'color term'. Examples of stylistic categories are 'balanced sentence', 'alliteration', 'personification', and 'metaphor'. Stylistic categories are more complex than the linguistic ones and are considered to be difficult to define. However, both categories are important to be considered in analyzing style. This research applies Leech's methods in analyzing style in literary text. Leech (1981: 75) states that it is natural that the categories will overlap, so that the same feature may be noted under different headings. He states that there are four general headings: lexical categories, grammatical categories, figures of speech, and context and cohesion.

a. Lexical Categories

Lexical Categories are the group types of words used in a text. They cover the lexical items of a text in a general sense. They are also used to find out how choice of words involves various types of meaning. They may contain a general

description of vocabulary choice, and examinations of nouns, adjectives, verbs, adverbs, etc.

There are four main types of vocabulary of a text based on Nation's *Teaching Vocabulary Strategies and Techniques* (2008): High Frequency Words, Academic Words, Technical Words, and Low Frequency Words.

The first type is *High Frequency Words*. The words belong to this group are divided into two main parts which are *function words*, e. g. *at, a, you,* and *content words* which include some parts of speech like nouns, verbs, and adjectives

The second type is *Academic Words*. Academic words include words for special purposes but are frequent within a certain area. There are four major types: Arts, Sciences, Commerce, and Laws according to Coxhead's classification.

The next type is *Technical Words*. This group is made to categorize the more specialized academic words into a more specified area. For example, the word e*nchantress* is included into the technical word of Fairytales text, since it is used frequently in fairytales.

The last type is *Low Frequency Words*. The words belong to this group have relatively low frequency of occurrences. Each word of this group does not occur very often. They mostly have a very narrow range and are not really needed in every use of language. The words also make up a very small proportion of the running words in a text.

b. Grammatical Categories

Grammatical categories are linguistic categories which have the effect of modifying the forms of some class of words in a language (Radford, 2004: 3). These categories are divided into several classifications.

1) Sentence Types

Based on their functions, there are three sentence types: Declarative, Interrogative, and Imperative.

a) Declarative Sentences

A declarative sentence states an idea. It does not give a command or request, nor does it ask a question. A declarative sentence usually ends in a period, even though it may end in an exclamation point.

Example: I now pronounce you husband and wife.

b) Interrogative Sentences

An interrogative sentence is a sentence that asks a direct question. It is punctuated with a question mark at the end. In English, an interrogative sentence normally changes the word order so that the verb or part of the verb comes before the subject.

Example: Do you have a minute?

c) Imperative Sentences

An imperative sentence asks, requests, or commands someone to do something. An imperative sentence drops the subject.

Example: Open the door, please!

2) Sentence Complexity

This area categorizes sentences based on their complexity. In general, there are two main structures of sentences: simple sentences and complex sentences. A sentence is considered a simple one whenever it contains only a single clause, while any sentence that has more than one clause is included into a complex sentence.

Example: [a] *He is a teacher*

             [b] *He teaches his students and helps them to reach their dreams.*

Sentence [a] *He is a teacher* only has an independent clause, and it is the example of a simple sentence structure. Sentence [b] *He teaches his students and help them to reach their dreams* has two clauses that are both independent: *He teaches his students* and *(he) helps them to reach their dreams.* It represents the type of complex sentence.

3) Noun Phrases

This element includes investigation of the complexity of noun phrases in a text. A stylistic analysis of noun phrase seeks whether the noun phrases used are simple or complex and where the complexity lies (in pre-modification by adjectives, nouns, etc. or in post-modification by prepositional phrases, relative clauses). Based on Quirk and Greenbaum's *University Grammar of English* (1973), there are three components in describing a complex noun phrase:

a) *The Head*. Head is defined as something around which the other components cluster and which dictates concord and other kinds of congruence with the rest of the sentence outside the noun phrase.

b) *The Pre-modification*. It comprises all the items placed before the head – notably adjectives and nouns.

c) *The Post-modification*. It comprises all the items placed after the head – notably prepositional phrases, non-finite clauses, and relative clauses.

For example, in the noun phrase *The nice baby crying in the bedroom,*

the Head is *baby*, the Pre-modification is *the nice*, and The Post-modification is *in the bedroom* and *crying* is verb.

c. Figures of Speech

These features are foregrounded by virtue of departing in some way from general norms of communication by means of the language code, for example, exploitation of regularities of formal patterning, or of deviation from the language code (Leech, 1981: 78). To identify such features, the traditional categories of scheme and tropes are often used. Schemes are 'foregrounded repetitions of expression', and tropes are 'foregrounded irregularities of content (Leech, 1981: 82). In a deeper concept, schemes are defined as abnormal arrangements lending themselves to the forceful and harmonious presentation of ideas (Leech, 1968: 74). In rough, they include figures such as alliteration and anaphora. On the other hand, tropes are roughly said as devices involving the alteration of the normal meaning of expression (Leech, 1968: 74). Metaphor, irony, and synecdoche are included in this class.

Another important note about figures of speech is that they are matters of comparison. Beardsley in Damon, et.al (1966: 76) asserts that all figures of speech are comparisons, but not all comparisons are figures of speech. Furthermore,

according to Beardsley in Damon, et.al (1966: 77), it is not possible, or necessary, for ordinary purpose, to be very precise about this distinction. The important thing is the degree of difference between the two things compared. There are two sentences as the examples:

(a) *Dandy fights bravely.*
(b) *Dandy fights like a lion.*

Sentence (b) contains a figure of speech while (a) is not. The differences among them are quite obvious, but it is not easy to state. Comparison is about whether two items being compared have some similarities or differences. Since the second statement compares Dandy with something else, the interpretation should begin from the comparison. *Dandy* and *Lion* do not belong to the same biological species. Therefore, it is a deviation to compare Dandy with a lion. However, the readers or hearers will not be bothered by this fact since it is understood that it is the similar concepts – not the literal meanings, which are being emphasized. This is where the comparison in figures of speech is different from usual comparisons.

d. Context and Cohesion

Context refers to the situation giving rise to the discourse, and within which the discourse is embedded (Nunan, 1993: 7-8). There are two types of context: *linguistic* and *non-linguistic* context. Linguistic context is the language that surrounds or accompanies a piece of discourse under analysis. On the other hand, the non-linguistic context is the experiential context within which the discourse takes place. It includes the type of communicative event, the topic, the purpose of the event, the setting, the participants and the relationships between

them, and the background knowledge and assumptions underlying the communicative event.

Cohesion is defined as ways in which sentences are connected. It is the internal organization of a text (Leech, 1981: 79-80). The investigation is mainly about the logical links between sentences and how the connections are made (e.g. by using coordinating conjunctions, linking adverbials, word repetitions, etc).

3. Style as a Motivated Choice

Style is indeed a distinctive way of using language for some purpose and to some effect. All the devices which have been used to create an attention seeking and effective headline are the results of the choice of certain forms and structures over others that could have been chosen but which were not. The words, the patchy grammar, the sound effect and the pun on another text are all a matter of choice among other possibilities (Verdonk, 2002: 6). In short, the choices that have been made can be said to form the headline's stylistic design. Different choices will produce different styles and thereby different effects.

4. Style in Context

Both writer and reader play their distinctive roles in using style. At this point, two types of contexts should be distinguished: linguistic and non-linguistic contexts (Verdonk, 2002: 6). Linguistic context refers to the surround features of language inside a text, like sounds, words, phrases, and sentences which are relevant to the interpretation of other linguistic elements. The non-linguistic context is a much more complex notion since it may include any number of text external features influencing the language and style of a text.

Conscious or unconscious choices of expression which create a particular style are always motivated, inspired, or induced by contextual circumstances in which both writers and readers are in various ways involved.

5. **Style in Literary Works**

In relation to text, style has a more suitable concept. In this respect, style can be defined as the linguistic characteristic of a particular text (Leech, 1981: 12). It is how the language is used to represent authors' ideas that become the main consideration. It also provides a representation of world's phenomena through its peculiar and unconventional uses of language which invite and motivate, sometimes even provoke readers to create an imaginary world. Style is more often associated with written literary text than the spoken form. It is simply because a text can show observable authentic evidences or records of how language serves a particular artistic function so that people can be more specific in doing the analysis. Moreover, a text, whether considered as a whole work or as an extract from a work, is the nearest people can get to a homogeneous and specific use of language (Leech, 1981: 12). Analyzing style in literary work is the primary focus of this research.

B. **Language Deviation**

A literary worker is nothing if he is not creative. He/she could not be creative without using language creatively. Leech (1968: 24) states that a writer may be said to use language creatively if he makes original use of established possibilities of the language and if he actually goes beyond those possibilities, that

is, if he creates new communicative possibilities which are not already in the language. It means that the writer may transcend the limits of the language to explore and communicate new areas of experience. When a writer wants to make his language to be creative or inventive, he uses the language different from the conventional and everyday language of his day. Using unconventional or original language, he can give his readers an unexpected surprise and make a strong impression on their mind.

This kind of creative use of language is technically called linguistic deviation, by which a writer creates an original language deviated from the norms of the literary convention or everyday speech. Deviation is a term used to describe spelling and pronunciation of a word or a sentence structure which does not conform to a norm (Richards and Platt, 1985: 79). Deviation, which is a linguistic phenomenon, has an important psychological effect on the readers or hearers. If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent. This is called "foregrounding". Leech (1968), in *A Linguistic Guide to English Poetry*, also explains linguistic deviation with a concept of foregrounding. Literary workers should concentrate on the element of interest and surprise rather than on the automatic pattern. The foregrounded figure is the linguistic deviation, and the background is the language.

Leech deals with eight different types of linguistic deviation, which are distinguished in three main language levels: Realization, Form, and Semantic. Realization is realized by Phonology and Graphology, Form comprises Grammar and Lexicon, and Semantic is realized by (Denotative or Cognitive) Meaning.

Although he examines only the language of English poetry, it seems that his method can be applied to the language of English poetry, as he admits the need of the categories: 'prosaic poetry' or 'poetic prose'. Eight types of deviation based on Leech's classification are presented in the following.

1. Lexical Deviation

The most obvious examples of lexical deviation are those where a poet makes up a word which did not previously exist. This is called "neologism". Neologism or the invention of new word is one of the more obvious ways in which a poet may exceed the normal resources of the language (Leech, 1968: 42). Leech calls it 'lexical invention' or 'lexical innovation.

It is misleading to suggest that neologism is a violation of lexical rule; a more correct explanation is that an existing rule (of word-formation) is applied with greater generality than is customary. The most common processes of word-formation are *affixation* (the addition of prefix or suffix to an item already in the language), and *compounding* (the joining together of two or more items to make a single compound one). As an example is the English rule of word-formation which permits the prefixation of *fore* to a verb, to convey the meaning 'beforehand', as in *foresee*, *foreknow*, *foretell*, and *forewarn*. However, the rule is in fact limited to a small group of items, such as when T. S. Eliot augments the group by using the verb *foresuffer* in the line "And I Tiresias have *foresuffered* all" (Leech, 1968: 42).

2. Grammatical Deviation

The number of grammatical rules in English is large, and therefore the foregrounding possibilities via grammatical deviation are also large (Leech, 1968: 47). To distinguish between the many different types of deviation, it is better to start with the line traditionally drawn between Morphology (the grammar of the word) and Syntax (the grammar of how words pattern within sentences).

In syntax, there is first a difference between the type of deviation illustrated in 'Our heart's charity's hearth's fire' – an exploitation of the potential complexity of repetitive structure to an unusual degree and a simple 'yes/no' case of ungrammaticality, as with 'I does not like him'. Secondly, there is a distinction of great importance between the *Deep Structure* and the *Surface Structure* of a sentence according to recent thinking on syntax. Deep Structure directly reflects the meaning of the sentence, whereas the surface structure relates to the way in which a sentence is actually uttered. For example, in a passive sentence *Beckham was supported by his supporters,* the identification of the logical subject (*his supporters*) belongs to the deep or underlying structure, whereas the identification of the grammatical subject (*Beckham*) belongs to the surface structure.

3. Phonological Deviation

Since most of literature is written, there would be a relatively little scope for phonological deviation. It is not surprising that phonological deviation in English poetry is of limited edition because patterns of phonology are even more 'on the surface' than those of syntactic surface (Leech, 1968: 46). Leech (1968: 46) also states not that this is true of all languages: in some American Indian

cultures, notably that of the Nootka, literary recitation is clearly marked off from ordinary speech by a set of deviant phonological characteristics. In English, the only irregularities of pronunciation are conventional licenses of verse composition: elision, aphesis, apocope, etc. and special pronunciation for the convenience of rhyming, as when the noun *wind* is pronounced like the verb *wind*.

4. Graphological Deviation

This section treats the orthography or typography of the text. There is a kind of graphological deviation which needs to have no counterpart in speech. The typographical line of poetry, like the typographical stanza, is a unit which is not parallel in non-poetic varieties of English: it is independent of and capable of interacting with, the standard units of punctuation (Leech, 1968: 47). This interaction is a special communicative resource of poetry. Two American poets who explore possibilities of purely visual patterning in poetry are William Carlos Williams and E. E. Cummings. Cummings is well known for his use of other type of *orthographic deviation*: discarding of capital letters and punctuation where convention calls for them, jumbling words, eccentric use of parentheses, etc (Leech, 1968: 47). For Cumming, capitalization, spacing, and punctuation become expressive devices, not symbols to be used according to typographic costume.

5. Semantic Deviation

It is reasonable to translate *semantic deviation* mentally into *nonsense* or *absurdity*, so long as people realize that sense is used. For example, when someone says 'This story is beautiful' he/she decidedly do not imply 'This story is true'. It is proposing some mystical unity of concepts which are ordinarily treated

as distinct. Semantic deviation deals with what Leech (1968: 49) calls as 'TROPES: foregrounded irregularities of content'. He states that they are classified largely into three sections: a. Semantic Oddity, b. Transference of Meaning, and c. Honest Deception.

a. Semantic Oddity

Semantic oddity means semantic peculiarity of expression. There are five types of semantic oddity. *Pleonasm, periphrasis*, and *tautology* have semantic redundancy, and *oxymoron* and *paradox* have semantic absurdity which contains irreconcilable elements of meaning or reference.

1) Pleonasm

In figurative language, words are used in such a way that they differ somewhat from ordinary everyday speech and convey meanings in a more vivid and impressive manner. *Pleonasm* makes a speech more effective; it beautifies and emphasizes the speech in rhetoric which is the art of speaking and writing effectively. Plett (2010), in *Encyclopedia of Rhetoric*, states that as a rhetorical figure, pleonasm gives an utterance an additional semantic dimension

2) Tautology

Like pleonasm, tautology is a device of limited usefulness in literature (Leech, 1968: 137). According to Waterhouse (2010) in *Waterhouse on Newspaper Style*, tautology is an unnecessary elaboration (the Inland Revenue's *white-collar* workers), pointless repetition (*pair* of twins), superfluous description (Europe's *huge* butter mountain), a needless appendage (weather *conditions*) or a self-cancelling proposition (He is either guilty or not guilty).

3) Periphrasis

Periphrasis is more common in poetry than pleonasm and tautology. Holcomb and Killingsworth (2010) in their *Performing Prose: The Study and Practice of Style in Composition* say that periphrasis occurs when a single word is replaced by several others to form a longer phrase that names the same thing: for instance, 'briny deep' for 'ocean', or 'the manly art' for 'boxing'.

4) Oxymoron

Oxymoron is one type of absurdity which entails irreconcilable elements of meaning or reference (Leech, 1968: 138). Oxymoron is literary figures of speech usually composed of a pair of neighboring contradictory words (often within a sentence).

5) Paradox

A paradox is a statement or concept that contains conflicting ideas. In logic, a paradox is a statement that contradicts itself (Leech, 1968: 142). In everyday language, a paradox is a concept that seems absurd or contradictory, yet is true. In a Windows environment, for instance, it is a paradox that when a user wants to shut down their computer, it is necessary to first click "start".

b. Transference of Meaning

This section deals with the five tropes of figurative languages: *Synecdoche, Metonymy, Metaphor, Simile,* and *Personification.*

1) Synecdoche

Synecdoche is identified with a rule which applies the term for the part to the whole and vice versa (Leech, 1968: 150), for example: *Angola has won the*

international beauty competition. Even though the subject in the example above is Angols, it does not mean that all people of Angola have participated in the beauty competition. Angola in this case means the girl from Angola who has competed in the competition.

2) Metonymy

As being quoted by Leech (1968: 152) from *Webster's Third New International Dictionary,* metonymy is a figure of speech that consists in using the name of one thing for that of something else with which it is associated. In literature, metonymy is often overlooked because of the powerful effect of metaphor, but is all the same extremely important.

3) Metaphor

Metaphor is so central to the notion of poetic creation that is often treated as a phenomenon in its own right, without reference to other kinds of transferred meaning (Leech, 1968: 150).

4) Simile

Simile is an explicit comparison of similar things. As being stated by Beardsley in Damon, et.al (1966: 77), simile is an explicit figurative comparison – it is a statement that one thing is like another. It contains a comparative word: *like, as, similar,* or *same*.

5) Personification

Personification is the technique of giving human qualities to non-human thing such as hearing, feeling, talking, or making decisions, for example: *Your computer hates me* and *the birds expressed their joy.*

c. Honest Deception

This section treats three tropes: *Hyperbole (Exaggeration), Irony, and Sarcasm.*

1) Hyperbole

Hyperbole is a figure of exaggeration. It tells more than the truth about the size, number, or degree of something without intending to deceive (Willis, 1964: 242).

2) Irony

Leech (1968: 171) quotes the definition of irony made by H. W. Fowler in *Modern English Usage,* that irony is a mode of expression which postulates a double audience, one of which is 'in the know' and aware of the speaker's attention, while the other is naive enough to take the utterance as its face value.

3) Sarcasm

Many people relate sarcasm to irony, but there is a big difference between the two. A person may use irony unintentionally and unconsciously. However, sarcasm must be intentional and conscious. Whoever makes a sarcastic comment knows that they are saying something contrary to what they actually believe or how they actually feel.

6. Dialectal Deviation

Dialectism, or the borrowing of features of socially or regionally defined dialects, is a minor form of license not generally available to the average writer of functional prose, who expected to write in the generally accepted and understood dialect known as 'Standard English' (Leech, 1968:49). However it is quite

commonly used by story-tellers and humorist. For the poet, dialectism may serve a number of purposes. Leech (1968:49) also explains in Kipling's army ballads and Hardy's Wessex Ballads, dialectism is almost inseparable from the writer's plan of depicting life as seen through the experience and ethos of one particular section of English-speaking society.

7. Deviation of Register

Modern poets have asserted their freedom from constraints of 'poetical' language. It is therefore to the present age that people turn for the most striking examples of poetic license in the domain of register. It is not that borrowing language from other, non-poetic registers is a new invention, but that poets of the present century have exploited this device with an unprecedented audacity. A chief feature of deviation of register is *Register Mixing* or the use in the same text of features characteristic of different registers. A subtle example is given by Leech (1968: 50) in the following two lines from Auden:

> And many a bandit, not so gently born
> Kills vermin every winter with the Quorn

Leech (1968: 50) quotes Winifred Nowottny, *in The Language Poets Use*, that makes the penetrating observation that 'Kills vermin' here is a singular expression because it mixes two usages: in the euphemistic parlance in which one refers to animals as vermin, one speaks of killing as 'keeping down', 'destroying', 'dealing with', etc. This incongruity, which contributes considerably to the satirical force of the couplet, can very easily be overlooked.

8. Deviation of Historical Period

The medium of English poetry is the English language viewed as a historical whole, not just a synchronous system shared by the writer and his contemporaries. James Joyce, as quoted by Leech (1968: 51), thought that a writer must be familiar with the history of his language that he must, in short, be philologist. It helps to explain why many poets have felt that they share the same language, the same communicative medium, as poets of earlier generation whatever important changes the language may have undergone in the meantime. What poet sees as his linguistic heritage may even include dead languages such as Latin and Greek.

Archaism as the survival of the language of the past into the language of the present is of course an institutionalized license of poetry. It may perhaps be distinguished from linguistic anachronism, or the conscious and calculated resurrection of language belonging to a bygone age. Archaism and anachronism in other periods are difficult to separate (Leech, 1968: 52). For example, in the language of Coleridge's *The Ancient Mariner*, there is a certain amount of deliberate revival of obsolete usage for historical coloring. However, there is also some reliance upon standard archaisms current in the poetry of the day.

C. Honest Deception as a Characteristic of the Style of Literary Works

Leech (1968) in his book *A Linguistic Guide to English Poetry* defines *Honest Deception* as the tropes which misrepresent the truth for the sake not of deception, but literary purpose. This section treats three tropes: *Hyperbole*

(Exaggeration), Irony, and Sarcasm. They are connected in that in a sense they miss present the truth: hyperbole distorts by saying too much, sarcasm and irony often take the form of saying or implying the opposite of what one feels to be the case.

1. Hyperbole

Hyperbole is the type of figurative language that contains excessive statements. It is a figure of exaggeration. The excessive statements function as the device in exaggerating something (Keraf, 2008: 135). It tells more than the truth about the size, number, or degree of something without intending to deceive (Willis, 1964: 242). It is an exaggeration of the truth, usually meant to be humorous or funny. The sentence "I can eat one million ice cream cones" is an exaggeration of the true fact that the speaker likes ice cream cones. Writers and poets use hyperbole to get a point across or to be funny.

Leech (1968: 168) states that hyperbole is frequently concerned with personal values and sentiments. It relates to the process of making subjective statements, in this case the statements are somehow exaggerated, that cannot be verified unless the speakers are able to get inside the cranium of the person about whom the statements are made. Leech (1968: 168) quotes Shakespeare's *Hamlet* as an example of hyperbolic statement:

> I loved Ophelia: *forty thousand brothers*
> Could not, with all their quantity of love,
> Make up my sum.

In the excerpt, Silverstein is using hyperbole to exaggerate Hamlet's love to Ophelia. It means that Hamlet's love is limitless in quantity and quality.

While there may be many examples, using the figure "one million" is a deliberate exaggeration used as shorthand for some significantly high number. The same holds true for the extreme threat of jumping off a cliff. By using dramatic wording, the writer communicates an unspoken level of devotion or passion.

The use of hyperbole as a figure of speech hinges on deliberate exaggeration for a desired effect. If the statement is objectively true, there is no hyperbole. One might say, "The Sears tower is the tallest building in all of Chicago." without any sense of exaggeration or irony. Another speaker might say, "Our new school is large enough to have its own zip code." Obviously few buildings would actually meet this standard, so the exaggeration is for dramatic effect. However, there is no one who can refute the exaggerated statements upon the speaker as the statements are the result of subjective valuation which actually can be either proved or disproved (Norton, 1990: 1).

2. Irony

Irony is an attempt of delivering meanings that are very different from what is said. Leech (1968: 171) quotes the definition of irony made by H. W. Fowler in *Modern English Usage,* that irony is a mode of expression which postulates a double audience, one of which is 'in the know' and aware of the speaker's attention, while the other is naive enough to take the utterance as its face value.

a. The Mask of Irony

The basis of irony applied to language, as what Leech (1968: 171) states, is human disposition to adopt a pose, or put on a 'mask'. Furthermore, the 'mask' of approval may be called the *overt* or *direct* meaning, and the disapproval behind the 'mask', the *covert* or *oblique* meaning (Leech, 1968: 171-172). The most valued type of literary irony is that which implies moral or ethical criticism. As an example of ironic statement,

> *Your voice is really very beautiful!*

The utterance above is ambiguous. That sentence might mean the way it is said or vice versa. Context plays an important role in irony. If the respondent of that utterance is really good in singing, than the utterance will be a mere compliment. However, if it is not, then the utterance becomes ironical.

b. Innuendo

Innuendo is an ironic statement that is remarkable for what it omits rather than for what it mentions (Leech, 1968: 174-175). It is an allusive remark concerning a person or thing, especially of depreciatory kind. In other words, much humor has its basis in innuendo. Here, for example, is Sydney Smith's comment on Macaulay's powers as a conversationalist*: He has occasional flashes of silence that makes his conversation perfectly delightful*. Hence, silence in Macaulay is like sobriety in the inebriate husband, something rare enough to be remarkable.

3. Sarcasm

Sarcasm is derived from the Greek's word *sarkasmos* which means tearing something apart. Sarcasm is a more violent reference than irony. Its reference contains bitter and even rude mocks. Sarcasm might be ironical, in which the meaning is contradictive with the fact, and it might be not. The point is that this kind of figurative language usually creates displeasure to the hearers, readers, or the objects it refers to (Keraf, 2008: 144).

Many people relate sarcasm to irony, but there is a big difference between the two. A person may use irony unintentionally and unconsciously. However, sarcasm must be intentional and conscious. Whoever makes a sarcastic comment knows that they are saying something contrary to what they actually believe or how they actually feel.

Negative sarcasm, where positively worded utterances convey negative attitudes, is used frequently in everyday language. For example, one may say "I love James; that jerk slammed the door in my face even though he saw me walking behind him." James' actions would normally not be loved by anyone. However, one may use the word "love" to express their disapproval of him and his actions. Once again, this is a play on words. Sarcastic remarks are usually accompanied by exaggeration, and intensifiers may be used on the words that state the opposite of how one truly feels. For example, in the situation with James, one might put a vocal stress on the word *love*, resulting in "I *looove* James."
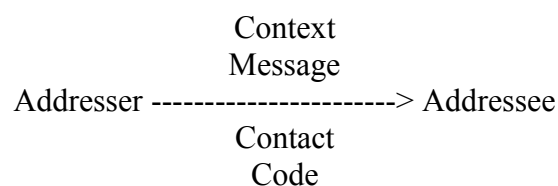
D.   Language Functions

Using a language as a primary means of communicating people's thoughts is so natural for many of them that it is often difficult to realize what in fact language functions are. Some of the roles of language are so ordinary that they are hardly ever noticed, others are very elevated, or even abstract. There are some experts who divide the function of language into several types. The main contemporary representations of linguistic functions are based on the sign model presented by Karl Buhler in his *Organon-Model* (1955), who divides the functions of language into three main functions: the expressive, the informative, and the vocative.

The core of *the expressive function* is the mind of the speaker, the writer, the initiator of the utterance. He uses the utterance to express his feelings irrespective of any response. The core of *the informative function* of language is external situation, reality outside language, including reported ideas or theories. The core of *the vocative function* of language is the readership, the addressee. The term `vocative' is in the sense of `calling upon' the readership to act, think or feel, in fact to `react' in the way intended by the text (the vocative is the case used for addressing the reader in some inflected languages).
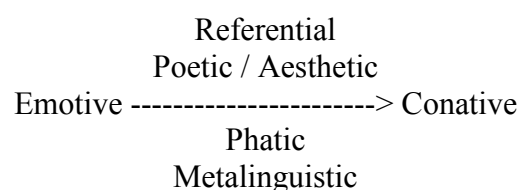
Tritsmans (1987), in his *Poetique,* stresses the function of language only into two types: Phatic Function and Poetic Function. *Phatic function* is language for the sake of interaction and is therefore associated with the contact factor. *Poetic function* puts the focus on the message for its own sake.

Another well-known model of the functions of language is introduced by the Russian-American linguist, Roman Jakobson (1960: 350-377). He divides the function of language into six types: Referential, Poetic, Emotive, Conative, Phatic, and Metalinguistic. This research uses his model of theory because it gives a complete definition about language functions. He argues that every oral or written verbal message or 'speech act' (parole) has the following elements in common: (1) the *message* itself, (2) an *addresser* (a sender, or enunciator), (3) an *addressee* (a receiver, or enunciate), (4) a *context* (the social and historical context in which the utterance is made), (5) a *contact* (the physical channel and psychological connection between the addresser and addressee), and (6) *a code*, common to both addresser and addressee, which permits communication to occur.

In communication, people are not necessarily restricted to words as a result of which anything can function semiotically: fashion, for example, can be a statement. This presented in the following chart:

<pre>
                        Context
                        Message
        Addresser -----------------------> Addressee
                        Contact
                        Code
</pre>

These six elements or 'factors' of communication are aligned each with a different 'function' of language as follows:

<pre>
                        Referential
                     Poetic / Aesthetic
        Emotive -----------------------> Conative
                         Phatic
                      Metalinguistic
</pre>

In other words, although any or all of these functions may be present in any utterance, they vary in their importance as a result of which function is dominant over the rest. Where a particular function dominates, the message is oriented towards the corresponding factor.

When a message is *emotive* in function, it is designed to stress the addresser's response to a given situation arising in the context; when it is *conative*, the stress is on the message's impact upon the addressee; when it is *referential*, the stress is on the message's denotative or cognitive purpose (what the message is about); when it is *poetic/aesthetic*, the stress is on the form of the message itself as a result of which the aesthetic purpose is predominant; when it is *phatic*, the emphasis is on establishing that given channels of communication are open and unimpeded; and when it is *metalinguistic*, the stress is on the code itself shared by the addresser and addressee, that is, the medium in which communication occurs, as a result of which metalanguage is used to comment on and explain another language. Evidently, depending upon the purpose of a particular speech act, one of these functions will come to predominate, while the others remain subsidiary.

1. Emotive function

Emotive function is oriented toward the addresser, as in the interjections "Bah!" and "Oh!". The expression of 'emotive function', which could more aptly be called the '*expressive* function', should not be understood in the usual sense, as referring to human affect (Jakobson, 1960: 353). It is related to the addresser and is best exemplified by interjections and other sound changes that do not alter the

denotative meaning of an utterance but do add information about the addresser's/speaker's internal state, e.g. "Wow, what a view!". It actually has nothing to do with emotion. Any message, including the most neutral one, reveals the condition of its sender.

2. Conative function

Conative function is oriented toward the addressee (imperatives and apostrophes). It engages the addressee directly and is best illustrated by vocatives and imperatives, e.g. "Tom! Come inside and eat!". The imperative sentences cardinally differ from declarative sentences: the latter are and the former are not liable to a truth test. The imperative "Drink!" cannot be challenged by the question 'is it true or not?', however, perfectly well asked after such sentences as 'one drank', 'one will drink', and 'one would drink'. That imperative sentence clearly activates the conative function.

3. Referential Function

Referential function is oriented toward the dominant function in a message. It corresponds to the factor of context and describes a situation, object or mental state. The descriptive statements of the referential function can consist of both definite descriptions and deictic words, for example "The autumn leaves have all fallen now" and "Water boils at 100 degrees".

Jakobson (1960: 353) remarks that context is what is known as the 'referent' in another, somewhat ambiguous, nomenclature. Amazingly, this does not stop him from using the term "referential" for the function whose target factor is the context. Moreover, the term "context" is no less ambiguous, both in general

and in this particular case. He says that context is "either verbal or capable of being verbalized". As for the referential function, he gives the synonyms "denotative" and "cognitive", but unlike all other functions, this one is not presented in detail, and seems to be taken for granted. There are two main ways of interpreting this function (Jakobson, 1960: 355): (a) The referential function relates to the thing "spoken of" and (b) The second way of viewing the referential function seems more useful and operative than the first. The referential function is associated with an element whose truth value (true or false status) is being affirmed (or questioned), particularly when this truth value is identical in the real universe and in the assumptive or reference universe that is taking it on.

A universe of assumption, such as the universe of a character in a literary work, may be reinforced or contradicted by the universe of reference, which stipulates what is ultimately true or false in the more or less "realistic" universe constructed by the semiotic act. So, the statement "the sun rises in the East" – which is true in reality and in a realistic text – would be more of a referential assertion than "the sun rises in the West", which would be perceived as somewhat poetic, in that the incongruity draws attention to the message even if the utterance is true in the universe of reference.

4. Poetic function

When dealing with the poetic function, linguistics cannot limit itself to the field of poetry (Jakobson, 1960: 356). This function cannot be studied as simple as studying the general problems of language. The scrutiny of language requires a thorough consideration of its poetic function. There is an example about poetic

functions: a girl used to talk about "the horrible Harry". "Why horrible?" "Because I hate him". "But why not dreadful, terrible, frightful, disgusting?" "I don't know why, but horrible fits him better". Without realizing it, she clung to the poetic device.

5. Phatic function

Phatic function is for the sake of interaction and is therefore associated with the contact factor (Jakobson, 1960: 358). It can be observed in greetings and casual discussions of the weather, particularly with strangers. It also serves to establish, prolong or discontinue communication (or confirm whether the contact is still there) as in "Hello?".

6. Metalinguistic function

Metalinguistic function is used to establish mutual agreement on the code, for example, a definition. Jakobson, (1960: 359) takes the view that a text is the result of three systems interacting: (1) the dialect (the language system), (2) the sociolect (the particular usage of a dialect specific to a differentiated social practice with its own discourse organized through genres), and (3) the idiolect (a given author's individual usage of a language and a sociolect).

Whenever the addresser and addressee need to check up whether they use the same code, speech is focused on the code: it performs a metalinguistic function, for example in such an exasperating dialogue: "The sophomore was plucked". What is *plucked*? Plucked means same as *flunked* or to be fail in an exam. What is *sophomore*? A sophomore means a second-year student. In this

case, both of the addresser and addressee should know the meaning of the codes which are used in the sentence to avoid a miscommunication.

E. *Pirates of the Caribbean: The Curse of the Black Pearl*

1.   Pirates' World

A pirate is a robber who travels by water. According to Ossian in his *Pirate's Cove* (2006), the meaning of pirate is a person who engages in the crime of robbery or other act of violence for private ends on the high seas or in the air above the seas, committed by the captain or crew of a ship or an aircraft. Another definition about pirate is a person on a ship who attacks other ships at sea in order to steal from them (Hornby, 2000: 998). Although most pirates targeted ships, some also launched attacks on coastal towns. Throughout history, there have been people willing to rob others transporting goods on the water. Thousands of pirates were active from 1650–1720. These years are sometimes known as the 'Golden Age' of piracy. Famous pirates from this period include Blackbeard (Edward Teach), Henry Morgan, William 'Captain' Kidd, 'Calico' Jack Rackham and Bartholomew Roberts. Pirates have existed since ancient times. They threatened the trading routes of ancient Greece, and seized cargoes of grain and olive oil from Roman ships. Later, the most famous and far-reaching pirates in early Middle Ages Europe were the Vikings. There were only a few women pirates. It was against pirates' rules for women to be on board on a ship, so they disguised themselves by dressing up in men's clothes.

Pirate ships usually carried far more crew than ordinary ships of a similar size. This meant they could easily outnumber their victims. Pirates altered their ships so that they could carry far more cannon than merchant ships of the same size. Stories about pirate brutality meant that many of the most famous pirates had a terrifying reputation, and they advertised this by flying various gruesome flags including the 'Jolly Roger' with its picture of skull and crossbones. All these things together meant that victims often surrendered very quickly. Sometimes there was no fighting at all.

The most precious prizes for pirates were chests of gold, silver and jewels. Coins were especially popular because pirate crews could share them out easily. Coins were far more likely to be made of silver than gold. They also wanted things they could use, such as food, barrels of wine and brandy, sails, anchors and other spare equipment for their ship, and essential tools such as those belonging to the ship's carpenter and surgeon.

2.   **About *Pirates of the Caribbean: The Curse of the Black Pearl***

Pirates of the Caribbean: *The Curse of the Black Pearl* is a 2003 adventure fantasy film based on the Pirates of the Caribbean ride at Disney theme parks. It was directed by Gore Verbinski and produced by Jerry Bruckheimer. Jay Wolpert developed a script based on the theme park ride in 2001, and Stuart Beattie rewrote it in early 2002. Around that time, producer Jerry Bruckheimer became involved in the project; he had Ted Elliott and Terry Rossio work on the script, adding the supernatural curse to the storyline. Filming took place from

October 2002 to March 2003 in Saint Vincent and the Grenadines and on sets constructed around Los Angeles, California.

The story follows blacksmith Will Turner (Orlando Bloom) and pirate Captain Jack Sparrow (Johnny Depp) as they rescue the kidnapped Elizabeth Swann (Keira Knightley) from the cursed crew of the *Black Pearl*, captained by Hector Barbossa (Geoffrey Rush). When the Caribbean city of Port Royal is attacked by the crew of the infamous pirate vessel, the Black Pearl, Elizabeth Swann, daughter of the city Governor, is kidnapped. The pirates, led by Captain Hector Barbossa, are attempting to lift a curse placed upon them after they stole a chest of Aztec gold. Blacksmith Will Turner, a childhood friend and secret admirer of Elizabeth, persuades pirate Captain Jack Sparrow to help him find and rescue her.

The world premiere was held at Disneyland Resort in Anaheim, California, on June 28, 2003. *Pirates of the Caribbean*: *The Curse of the Black Pearl* was an unexpected success, with positive reviews. The original film was nominated for five Academy Awards, including Best Actor for Depp. It was 2003's third highest gross in North America behind *The Lord of the Rings: The Return of the King* and *Finding Nemo*, and fourth worldwide behind *Return of the King*, *Finding Nemo* and *The Matrix Reloaded.*

F.   Conceptual Framework and Analytical Construct

1.   Conceptual Framework

This research attempts to analyze a Disney's adventure fantasy film: *Pirates of the Caribbean*: *The Curse of the Black Pearl* using stylistic approach. Stylistics is defined as a field of study proposed to explore the language use in literary works. This becomes the appropriate approach to use since this research indeed focuses on how language is maintained in the research objects. Specifically, it is the style of language use in film that becomes the main attention of this research.

In the analysis of the language style in film, there are two elements composing a text that must be considered – *the linguistic* and *stylistic categories*. *Linguistic categories* cover lexical categories, such as nouns, adverbs, and adjectives, and grammatical categories like sentence types, clauses, and sentence complexities. *Stylistic categories* cover the areas of honest deception, context, and conjunction. The use of honest deception becomes the focus of analysis of this research.

As being concerned, there are some types of honest deception that exist. This research relies on Leech division of honest deception. In his book, *A Linguistic Guide to English* (1968)*,* Leech deals with three different types of honest deception: hyperbole, irony, and sarcasm.

2.   Analytical Construct

In conducting the analysis, the researcher uses a systematic way, which is presented in the analytical construct in Figure 2.
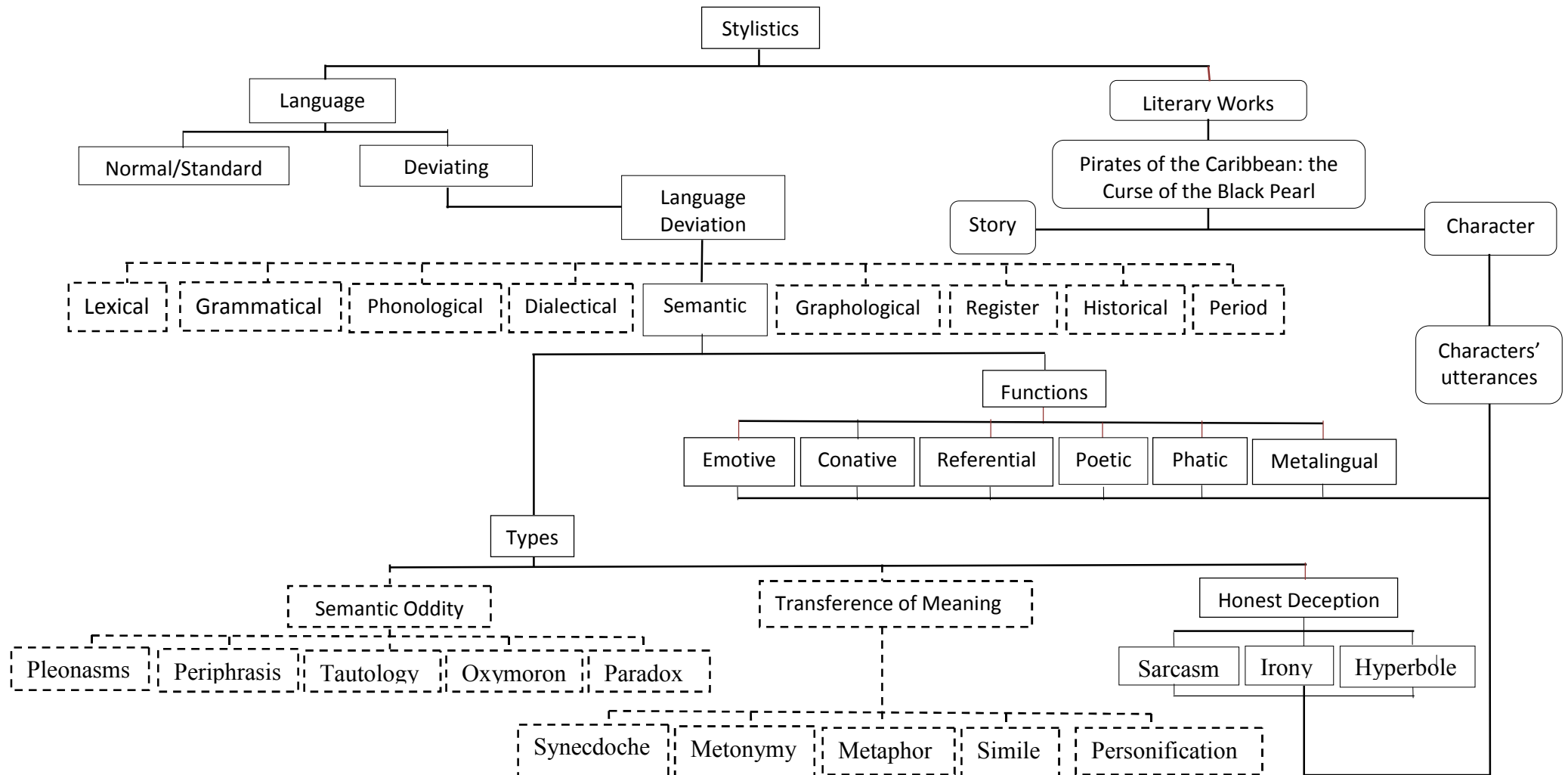
Figure 2. **Analytical Construct**